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# The Nine Muses

of

# Greek Lyric Poetry.

Emerson Kimball, A. B., Boston University, 1888.

Greek poetry - Lyrics.

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# The Nine Muses of Greek Lyric Poetry.

## Introduction.

When poets turned from the praise of men and things of the past to the Expression of their own present thoughts and feelings, lyric poetry began. And since in every part of Greece lyric poets lived and sang of their joys, their sorrows, their loves, and their patriotism, the history of lyric poetry is the history of the life of the people.

The Aeolians of Lesbos were the representatives of the glad side of life; feasting and singing were to them the highest enjoyment. The Dorians, on the other hand, were mournful, giving their attention to the careful observance of solemn religious ceremony. Between these extremes were the Ionians, sometimes, however, going beyond the Aeolians in freedom of life, and often surpassing the Dorians in the observance of ceremony.

From each of the great divisions of

the Hellenic nation have arisen men distinguished for high attainments in lyric poetry. But this distinction has not been gained by men alone. In Byzantium, in the Peloponnesus, in Boeotia, on the islands of Lesbos and Telos, and in other parts of Greece, appeared women whose poetry is worthy of the highest praise.

Our present work is the consideration of the lives and works of nine of these women, called by Antipater of Thessalonica, in an Epigram, "The Nine Muses."

This Epigram, then, is our text; it is one of many collected and Edited by Friedrich Jacobs in a work the title-page of which bears this inscription: "Anthologia Graeca sive Poetarum Graecorum Lusus; ex recensione Brunckii. Indices et Commentarium adjecit Fridericus Jacobs, Leipzig, 1794," and is as follows:

τάσδε θεογλόσσους Ἑλικὼν ἔθρεψε γυναῖκας
ὕμνοις καὶ Μακεδὼν Πιερίας σκόπελος,
Πρήξιλλαν, Μυρώ, Ἀνύτης στόμα, θῆλυν Ὅμηρον·
Λεσβιάδων Σαπφὼ κόσμον ἐυπλοκάμων,
Ἤριννάν, Τελέσιλλαν ἀγακλέα, καὶ σέ, Κόριννα,
θοῦριν Ἀθηναίης ἀσπίδα μελψαμένην,
Νοσσίδα θηλύγλωσσον, ἰδὲ γλυκυαχέα Μύρτιν,
πάσας ἀενάων ἐργάτιδας σελίδων.
ἔννέα μὲν Μοῦσας μέγας Οὐρανός· ἔννέα δ' αὐτὰς
Γαῖα τέκε, θνατοῖς ἄφθιτον εὐφροσύναν.

Helicon, mount of Boeotia, and Macedon peaks of Pieria —
Women renowned in song, with tongues like the gods of Olympus —
These have the mountains reared — the mountains, abodes of the Muses:
Anyte, Homer of women, the sweet-voiced; Praxilla and Myro;
Sappho, sweetest of singers, grace of the Lesbian women;
Friend and companion of Sappho, Erinna; and famed Telesilla;
Thee, too, Corinna, who praisest the impetuous shield of Athene;
Nossis, with woman's tongue; beheld, too, sweet-sounding Myrtis.
Eager, intent on their work, these children of Earth and of heaven,
Called by men the Nine Muses — a comfort eternal to mortals.

The so-called Nine Muses, then, with their birthplaces as given by Suidas and others are:

Praxilla, of Sicyon;
Myro, of Byzantium;
Anyte, of Tegea;
Sappho, of Eresus;
Erinna, of Rhodus, or Telos;
Telesilla, of Argos;
Corinna, of Tanagra;
Nossis, of Locri, in Italy;
Myrtis, of Anthedon.

Concerning the geographical position of these cities there are some interesting facts. A great triangle, with Locri in Italy, Byzantium and Rhodus at the angles, includes within its sides the other six cities. Of these six, five are situated near the centre of the triangle. Tegea and Anthedon are little more than a hundred miles apart: between them lie Tanagra, Sicyon and Argos.

The ninth city is Eresus, the home of Sappho. Situated near no other city, its position is conspicuous, as was Sappho's position among the other poetesses.

It is also interesting to note that little is known of those born in the two cities most remote from the centre of Greece, Locri, in Italy, and Byzantium.

The foregoing facts have suggested the division of our subject upon a geographical basis. We shall, therefore, consider the Nine Lyric Muses and their work, according to the parts of the country in which they had their being, viz.:

Chapter I - North and South of Asia Minor.
Chapter II - Boeotia.
Chapter III - Italy.
Chapter IV - The Peloponnesus.
Chapter V - The Island of Lesbos.

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# Chapter I.

## North and South of Asia Minor.

## Erinna and Myro.

### Erinna.

Our information concerning the life of Erinna is derived chiefly from the articles of Suidas and Eustathius. Suidas wrote:

Ἤριννα· Τεῖα, ἢ Λεσβία. ὡς δὲ ἄλλοι, Τηλία. Τῆλος δέ ἐστι νησίδιον ἐγγὺς Κνίδου· τινὲς δὲ καὶ Ῥοδίαν αὐτὴν ἐδόξασαν. ἦν δὲ ἐποποιός. ἔγραψεν Ἠλακάτην. ποίημα δέ ἐστιν Αἰολικῇ καὶ Δωρίδι διαλέκτῳ ἐπῶν τ'. ἐποίησε δὲ καὶ ἐπιγράμματα. Τελευτᾶ δὲ παρθένος ἐννεακαιδεκέτις. οἱ δὲ στίχοι αὐτῆς ἐκρίθησαν ἴσοι τοῖς Ὁμήρου. ἦν δὲ ἑταίρα Σαπφοῦς καὶ ἰσόχρονος.

Suidas, Vol. II, page 75.

The account by Eustathius is very

much the same:

Ἴστέον δὲ ὡς ἡ ῥηθεῖσα Ἤριννα Λεσβία μὲν ἦν, ἢ Ῥοδία, ἢ Τεία, ἢ Ἰηλία, ἐκ Τήλου νησιδίου ἐγγίζοντος τῇ Κνίδῳ. Ποιήτρια δὲ ἦν, καὶ ἔγραψε ποίημα Ἠλακάτην, Αἰολίδι γλώσσῃ καὶ Δωρίδι, ἐν ἔπεσι τριακοσίοις. ἦν δὲ ἑταίρα Σαπφοῦς. καὶ ἐτελεύτησε παρθένος. οἱ δὲ στίχοι αὐτῆς ἐκρίθησαν ἐναμιλλοι τοῖς Ὁμήρου. ἀπῆλθε δὲ ἐννεακαιδεκέτις. δήλωσις δὲ τῶν ῥηθέντων καὶ τὸ εἰς αὐτὴν ἐπίγραμμα τοῦτο.

Eustathius. ad Il. page 526.

We learn then, that Erinna was a native of some island on the Coast of Asia Minor. Later writers have thought her to be either from Rhodus or Telos. Her chief work was the poem called Ἠλακάτη, Spindle or Distaff. It was a poem of three hundred verses written in the Aeolic and Doric dialects. She wrote Epigrams; and her writings in general have been considered Equal to those

of Homer. She was a Companion of Sappho. She died at the age of nineteen; and it is quite probable that her Early death was Caused by constant work at the distaff. The ancients boasted that she was immortal, and, joined with the muses, was dancing about in Some unknown place.

From the writings of Erinna few fragments have Come down to us, but they are of Such a Nature as to be Compared with the most renowned works of ancient literature. Antipater of Sidon Compares her few verses to the Short melodious Song of the Swan, which he Considered Superior to the unceasing "Cawing" of Countless new poets. Antipater's Epigram, number XLVII, is as follows:

Παυροεπὴς Ἤρινν̓α καὶ οὐ πολύμυθος ἀοιδαῖς·
ἀλλ̓ ἔλαχεν Μούσας τοῦτο τὸ βαιὸν ἔπος.
τοιγάρτοι μνήμης οὐκ ἤμβροτεν οὐδὲ μελαίνης
Νυκτὸς ὑπὸ σκιερῇ κωλύεται πτέρυγι·

αἱ δ' ἀναρίθμητοι νεαρῶν σωρηδὸν ἀοιδῶν
μυριάδες λήθῃ, ξεῖνε, μαραινόμεθα.
λωίτερος κύκνου μικρὸς θρόος, ἢ κολοιῶν
κρωγμὸς ἐν εἰαριναῖς κινδύμενος νεφέλαις.

Erinna, of few words and not wordy in thy songs, this little song is received of the Muse. Therefore has she not escaped our memory, and is not obscured by the shadowy wing of black night. But we, the innumbered myriads of young poets, my friend, languish, in crowds, in forgetfulness. For the noise of the young swan is more agreeable than the crow, screaming like a jackdaw and spreading himself among the clouds of spring.

By the Alexandrians, Erinna was ranked second among the nine lyric muses. Like Sappho, she wrote songs in the Aeolic dialect. She seems to have gained the greatest praise from the poem already

mentioned, the Ἡλακάτη. But most remarkable of the fragments that we possess is the poem entitled Εἰς Ῥώμην. It is most remarkable because it appears to be complete, while of the Ἡλακάτη we possess but five verses, for the greater part, disconnected.

In 1836, Sergius Malgow published at St. Petersburg a pamphlet bearing this title: De Erinnae Lesbiae vita et reliquiis dissertatio. The work itself, as well as the title, is written in Latin, and discusses thoroughly several of the more important poems of Erinna.

The Εἰς Ῥώμην, together with Malgow's Latin translation and an English translation, is here given:

I.

Χαῖρέ μοι, Ῥώμα, θυγάτηρ Ἄρηος,
χρυσομίτρα, δαΐφρων ἄνασσα,
σεμνὸν ἃ ναίεις ἐπὶ γᾶς Ὄλυμπον
αἰὲν ἀθρανστον.

II.

σοὶ μόνᾳ πρέσβιστα δέδωκε Μοῖρα,
κῦδος ἀῤῥήκτω βασιλῆον ἀρχᾶς,
ὄφρα κοιρανῆον ἔχοισα κάρτος
ἀγεμονεύῃς.

III.

σᾷ δ' ὑπὸ σδεύγλᾳ κρατερῶν λεπάδνων
στέρνα γαίας καὶ πολιᾶς θαλάσσας
σφίγγεται· σὺ δ' ἀσφαλέως κυβερνᾶς
ἄστεα λαῶν.

IV.

πάντα δὲ σφάλλων ὁ μέγιστος αἰὼν
καὶ μεταπλάσσων βίον ἄλλοτ' ἄλλως,
σοὶ μόνᾳ πλησίστιον οὖρον ἀρχᾶς
οὐ μεταβάλλει.

V.

ἦ γὰρ ἐκ πάντων σὺ μόνα κρατίστους
ἄνδρας αἰχματὰς, μεγάλως, λοχεύεις,
εὖσταχυν Δάματρος ὅπως ἀνεῖσα
καρπὸν ἀπ' ἀνδρῶν.

Salve mihi, Valentia sive Roma, filia Martis, aureo cingulo conspicua, bellicosa regina quae super terra venerandum Olympum incolis, semper infractum. Tibi soli antiquissimos honores dedit Parca; decus regium illabefacta imperii, ut, regalem tenens potestatem, principatum ageres. Tuo vero sub jugo firmis loris instructo pectora terrae atque Cani maris constringuntur; tu, autem, tuto gubernas urbes gentium. Maximum vero tempus omnia delens et alias aliter vitam mutans, tibi soli non mutat secundum ventum imperii vela implentem. Certe enim ora omnium fortissimos, magnos, bellatores pariis submittens fructum virorum picuti spiceas fruges Cereris.

Hail, O Rome, daughter of Ares, with golden girdle, warlike queen, who upon the Earth dost inhabit revered Olympus, Ever imperishable. To thee alone has fate given most ancient things, royal glory of an unbroken Kingdom, in order that, having

Sovereign Strength, you may be a leader. And
under thy yoke of strong leather straps are the
broad surfaces of the land and the gray sea
joined together. And securely dost thou rule
the cities of men. Vast time, causing
all things to fall, and transforming life,
now in one way, now in another, to thee alone
does it not change the favoring breeze of em-
pire. For truly thou alone of all dost produce
most powerful men, great warriors, sending
forth fruit from men, as the rich crops of
Demeter.

Concerning this poem two questions
are raised: first, as to its authorship; second,
as to the meaning of the word Πύρα.

The first question arises from
the fact that in the manuscript of Stobaeus,
by whom this poem has been transmitted
to us, the following words stand in the
margin, "Melinnus, vel potius Erinnae
Lesbiae in Romam." Prof. Welcker, of Göt-

tingen, in 1817, attempted to prove that Melinnus wrote the poem and not Erinna. He says that the name Melinnus was so obscure that many writers, Especially Fabricius and Clearmus, do not Even Casually mention this passage of Stobaeus. It was this ignorance of, or obscurity about, the name Melinnus which led some one who had great admiration for the poem to add the words, "vel potius Erinnae Lesbiae in Romam". These words, according to Welcker's claim, mean nothing more than this - that the poem is one that Erinna (that is, any renowned poet) might have written, a poem worthy of Erinna.

Malyon claims, on the other hand, that if these words are not to be ascribed to the same man that wrote the first word Melinnus, but are the work of a later writer, they were added, not because the writer Considered the ode Comparable to the Songs of Erinna, but rather because he felt that he

saw in the poem the genius and style of Erinna herself; and for this reason Malzow claims that the poem should be ascribed to Erinna.

The second point has raised an almost incredible amount of discussion. The division comes upon the meaning of the word Ῥώμα: one side claims that it refers to the city of Rome; the other that it means Fortitude or Strength.

Stobaeus introduces the ode as he is discoursing on fortitude. Steinel makes a remark which applies to both questions when he says that the poem is falsely ascribed to Erinna, because at the time when she is supposed to have flourished, Rome had not reached that degree of power and authority, nor was it so recognized by other nations, that it could be heaped up with such praise.

It is not our purpose to re-produce this discussion; many wise things have been said, but, as is so often the case,

nothing has been settled. Many expressions in the poem might be used with equal propriety in speaking of Strength and of Rome. There are several, however, which have little definiteness when used of Strength; whether we read the poem in the Greek, or in one of the translations, we are inclined to believe that Emma is extolling the city of Rome. θυγάτηρ Ἄρηος suggests the fable according to which Romulus was the son of Mars. If Rome is a goddess, χρυσεομμίτρα naturally refers to her golden girdle or diadem. It may not be out of place to note that in the city the temples of the gods were often adorned with gold, outside as well as inside, forming, as it were, girdles of the temples. Rome is called δαίφρων ἄνασσα. So in the Latin poets, Roma is called regina, urbium princeps, terrarum dea gentiumque. Steinel's statement that in the time of Emma Rome had not reached that degree of power and authority that it

Could be so generously praised, is quite without point. Suidas makes Erinna contemporary with Sappho; Eusebius discredits this and places her at about 350 B.C. Professor von Christ notes that Erinna's language best suits the time after Pindar, that is, from 448 B.C. This very uncertainty of Erinna's time of life leaves Steinel's argument fruitless.

The second poem is an Epigram entitled Εἰς εἰκόνα παρθένου, To the Picture of a Maiden. This picture is so vividly wrought and so truly expresses the features of the maiden that it lacks only a voice.

Εἰς εἰκόνα παρθένου.

Δέξ' ἀταλᾶν χειρῶν τάδε γράμματα· λῶστε Προμαθεῦ·
ἔντι καὶ ἄνθρωποι τὶν ὁμαλοὶ σοφίαν·
ταύταν γοῦν ἐτύμως τὰν παρθένον ὅστις ἔγραψεν,
αἰκ' αὐδὰν ποτέθηκ', ἦς κ' Ἀγαθαρχὶς ὅλα.

Malgow translates thus:

Accipe hanc picturam, pictarum magnum opus, optime Prometheu; sunt et hominis tibi peritia similes. Quicunque enim tam vere (vivide) puellam finxit, si vocem addidisset, esset Agatharchis tota.

Regard this picture, the work of delicate hands, most excellent Prometheus. There are men equal to thee in skill. Surely whoever painted this maiden so truly, if he had added a voice, it would have been Agatharchis complete.

Malgow suggests that the poem seems to be dedicated to Prometheus. There is, however, no evidence of this. If δέξ' is translated accept, it is clear that the picture spoken of is dedicated to Prometheus; it is not clear that the poem is so dedicated. We have taken δέξ' in a less usual sense, give heed to, regard, behold. In her enthusiasm for the picture, on account of its excellence, Erinna calls upon Prometheus

who has wrought so many wonders in all the arts, to look upon the picture, and declares to him that there are men who are his equals in skill. Together with her admiration of the picture there seems to be a bit of pleasantry aimed at Prometheus. Bergk reads ἐξ instead of δέξ', which simplifies the matter. Bergk also reads γῶν for γοῦν, and αἰ καὐδάν for αἰκ' αὐδάν.

The two remaining poems of Erinna are addressed to Baucis:

I.

— <u>εἰς Βαυκίδα τὴν Μιτυληναίαν</u> —

Στᾶλαι καὶ σειρῆνες ἔμαί, καὶ πένθιμε κρωσσέ,
ὄστις ἔχεις Ἀίδᾳ (1.) τὰν ὀλίγαν σποδιάν,
τοῖς ἐμὸν ἐρχομένοισι παρ' ἠρίον εἴπατε χαίρην,
αἴτ' ἀστοὶ τελέθωντ' αἴθ' ἑτεροπτόλιες, (2.)
χὤτι με νύμφαν εὖσαν ἔχει τάφος, εἴπατε καὶ τό·
ὅττι πατὴρ μ' ἐκάλει Βαυκίδα, χὤτι γένος
τήνῳ Δωσιάδᾳ 'ντί, (3.) καὶ ὅττι μοι ἁ συνεταιρὶς
Ἤριννα ἐν τύμβῳ γράμμ' ἐχάραξε τόδε.

(1.) ἔνδοι, Hiller. (2) ἑτέρ(ων) πόλιος, Hiller.
(3.) Τανία ὡς εἰδῶντι, Hiller.

Cippi, Siarnesque, et flebilis urna, quae Orco
servas tenues hos cineres, meum tumulum ad-
euntibus salutem dicite, sive sunt populares,
sive alia ex civitate, tumulumque me sponsam
tenere. Nunciate et illud, patrem me Banci-
dem vocasse, genusque illi ex Dosiade esse,
et Erinnam sodalem mihi in sepulchro hancce
inscriptionem exarasse.

Ye monuments, ye pirens of mine, and
thou sorrowful urn, thou who in Hades dost
hold these few ashes, bid those coming to my
tomb to rejoice, whether they be my townsmen
or men of another city, and say that the tomb
holds me, a bride. Say this, too, that my fa-
ther called me Bancis, that his family is
sprung from Dosiades, and that Erinna,
my companion, caused this inscription to
be carved upon my tomb.

Erinna bewails the sad fate of Bancis
whom death seized in the midst of her
preparations for marriage. The manes of
Bancis are introduced to warn the traveller

to do reverence, to relate to him the name, fates, and family of Baucis, and to say that she was an intimate Companion of Erinna.

The following metrical translation was made by Elton:

Pillars of death, carved sirens, tearful urns,
In whose sad keeping my poor dust is laid,
To him who near my tomb his footsteps turns,
Stranger or Greek, bid hail; and say a maid
Rests in her bloom below; her sire the name
Of Baucis gave; her birth and lineage high;
And say her bosom friend Erinna came
And on this tomb engraved her Elegy.

Malzow says in Explanation of Σειρῆνες that the word is here used to indicate nothing more than the grief felt by the friends of Baucis. We are wont to think of the Sirens as those "deceptive muses of the sea" who by their bewitching Songs enticed to them sailors and so caused their ships to be dashed upon the

rocks.

With the Athenians there was a common custom of placing Sirens upon their grave-stones as symbols of grief.

To explain this double signification, or to determine which was original is hardly possible. In the prolonged wailing of the mourners about the dead we may find a likeness to the persevering calls of the Sirens in their attempts to allure the sailor. At all events, the Sirens were regarded as symbols of sorrow and were found on many Greek monuments.

The κρωσσός is the urn in which the ashes of the dead are preserved. They were of varied form and made of clay, glass, bronze, marble, silver or gold.

Interesting Doric forms are χαίρην for Attic χαίρειν; ἔῦσαν for οὖσαν; τήνῳ for ἐκείνῳ, and ἔντί for ἔστί or εἰσί.

The second Baucis ode is similar to the first. Again Erinna deplores the fate of her companion and as she speaks approaches Baucis's tomb.

II.

– εἰς Βαυκίδα τὴν νύμφαν, ἐν τῷ θαλάμῳ τελευτήσαναν. –

νύμφας Βαυκίδος ἐμμί· πολυκλαύταν δὲ παρέρπων
στάλαν, τῷ κατὰ γᾶς τοῦτο λέγοις Ἀίδᾳ·
βάσκανος ἐσσ' Ἀίδα· τόδε δείκηλα τἄμ' ἐφορῶντι
ὠμόταται Βαυκοῦς ἀγγελέοντι τύχαι·
ὡς τὰν παῖδ' Ὑμέναιος ἐφ' αἷς ἠείδετο πεύκαις
ταῖσδ' ἐπὶ καδεστὰς ἔφλεγε πυρκαϊᾶς·
καὶ σὺ μέν, ὦ Ὑμέναιε, γάμων μολπαῖον ἀοιδὰν
εἰς θρήνων γοερὸν φθέγμα μεθηρμόσαο.

Baucidis puellae rem; quicumque autem adis flebilem hunccе cippum, Orco, qui sub terra est, hoc dicito: invidus es, Orce. Istud imaginem meam inspicienti crudelissimae Baucidis mutabit casus: ad quas enim faces Hymenaeus canebatur, iisdem funeris curator puellam cremavit super rogo; et

tu, o Hymenaee, nuptiarum argutum can-
tum in naeniarum lugubres sonos mutasti.
I am of the bride Baucis, creeping se-
cretly to this much-lamented stone, say this
to Hades under the Earth, "Hear ye Envious,
O Hades." To me, as I looked, the untimely
fate of Baucis announced these manifesta-
tions, how with those same torches to which
Hymen sang, the appointed one burned the
corpse of the maiden upon the funeral
pyre. And thou, o Hymen, hast changed
the tuneful song of nuptials to the mourn-
ful strains of lamentation.

The text of the second Baucis ode is
somewhat uncertain. Instead of τόδε δείκελα
τάμ' ἐφορῶντι, Bergk reads τὰ δὲ ποικίλα
σάμαθ' ὁρῶντι, which Hiller changes still
farther to τὰ δέ τοι καλὰ σάμαθ' ὁρῶντι, to
me beholding these bright (or beautiful) monu-
ments. For ὠμόταται ---------- τύχαι, Bergk
uses the accusative singular, presumably treating

τύχαν as the direct object of ἀγγελέοντι.

Bergk's reading for ἐφ' αἷς ἡσίδετο πεύκαις is ὑφ' ἃς εἰσάγετο πεύκας; he uses the genitive singular of πεύκη or πεύκα (Doric), and as a predicate for Ὑμέναιος uses εἰσάγετο, from εἰσάγειν to lead into, and especially to lead a woman as wife. In accordance with this change ταῖσδ' in the following verse becomes τᾶσδ'.

Instead of πυρκαϊᾶς Bergk reads πυρκαϊάν.

Of the three hundred verses of which the Ἠλακάτη is said to have been composed, only five have been preserved:

πομπίλε, ναύταισιν πέμπων πλόον εὔπλοον ἰχθύ,
πομπεύσαις πρύμναθεν ἐμὰν ἀδεῖαν ἑταίραν.

× × × × × × × × × × × ×

παυρολόγοι πολιαί, τὰι γήραος ἄνθεα θνατοῖς.

× × × × × × × × × × × ×

τοὔ(ρε)κεν εἰς Ἀίδαν κενεὰ διανήχεται ἀχώ·
σιγὰ δ' ἐν νεκύεσσι, τὸ δὲ σκότος ὄσσε κατ(αυρεῖ)

Pompilus, thou fish that sendest a happy voyage to Sailors, attend from the plein my sweet Companion.

× × × × × × × × × ×

Gray-haired women, of few words, who are to mortals the flowers of old age.

× × × × × × × × × ×

Wherefore the hollow Echo runs through its Hades. There is silence among the dead, and darkness overtakes the Eyes.

πομπίλος is equivalent to πόμπος, an attendant; here it is used in a more specific sense as described in the first verse – "the fish that sends a fair voyage to Sailors."

πλόον εὔπλοον is a synonymous expression for εὐπλοία, Ionic and Epic εὐπλοίη, Iliad IX. 362, εἰ δέκεν εὐπλοίην δώῃ κλυτὸς Ἐννοσίγαιος.

πομπεύσαις is related to πομπή and πομπίλος, all of which may be traced to πέμπω.

πρύμναθεν is also written πρυμνόθεν and, of course, πρύμνηθεν.

The alliteration in the first two verses is

striking.

Διαν ήχομαι is supposed to be another form for διανέω. The Echo is spoken of as "swimming through" to Hades.

ὅσσε is of frequent occurrence in Homer.

Carl Ottfried Mueller says of the Ἱλαρὰτη, "It has given Expression to the restlessly-rising thoughts of her youthful Soul while Engaged in her monotonous work."

The two Epigrams addressed to Baucis have appeared to Some Scholars to be the work of a later Poet. We have, however, Enough of Erinna's own work to justify us in placing her among the foremost lyric poets of Greece. Enthusiasts have ranked her as high as Homer.

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## Myro.

A few disconnected sentences by as many authors make up the sum of our knowledge of the life of Myro. The Suidas article simply states that Myro was a native of Byzantium, and wrote Epics, Elegies, and lyric poems. According to Parthenius she wrote Elegies under the title Ἄραι. Christodorus adds another bit of information when he affirms that Myro was the mother of Homer, the tragedian, and wife of Andromachus, the philologist. The time of her life is therefore approximately fixed, since the tragedian Homer flourished in the time of Ptolemy Philadelphus, that is, about 280 B.C. Tatian credits Cephisodotus with making a statue of Myro.

Three Epigrams of Myro have been preserved and may be accepted as genuine. These Epigrams are here given: to two of them anonymous Latin translations are added:

I.

μῆλος Μυροῦς.

Ζεὺς δ' ἄρ ἐνὶ Κρήτῃ τρέφετο μέγας οὐδ' ἄρα τίς νιν
Ἤῃδει μακάρων· ὁ δ' ἀέξετο πᾶσι μέλεσσι.
Τὸν μὲν ἄρα τρήρωνες ὑπὸ ζαθέῳ τρέφον ἄντρῳ,
Ἀμβροσίην φορέουσαι ἀπ' ὠκεανοῖο ῥοάων·
Νέκταρ δ' ἐκ πέτρης μέγας αἰετὸς αἰὲν ἀφύσσων,
Γαμφηλῇ φορέεσκε πωτὸν Διὶ μητιόεντι.
Τὸν καὶ, νικήσας πατέρα Κρόνον, εὐρύοπα Ζεὺς
Ἀθάνατον ποίησε καὶ οὐρανῷ ἐγκατέναιεν·
Ὡς δ' αὕτως τρήρωσι πελειάσιν ὦπασε τιμήν,
Αἳ δή τοι θέρεος καὶ χείματος ἄγγελοί εἰσιν.

Educabatur in Creta magnus Jupiter nec ulli cognitum id erat Divorum; is autem membris omnibus crescebat. Ipsum porro alebant in antro divino gaudiae Pleiades, ex oceani fluminibus ambrosiam afferentes. Nectar vero ex saxo ingens aquila semper hauriens, rostro portabat potum prudenti Jovi. Eam, victo patre Saturno, Juppiter altisonus immortalitate donatam in caelo habitare voluit. Eademque munificentia gaudias Pleiadas

honorarit, quae nunc aestatis et hiemis sunt nunciae.

A Song of Nyro.

Now great Zeus was reared in Crete; nor yet did any one of the blessed (gods) know it. And he grew in all his parts. Him then the timorous wood pigeons supported in the divine cave, bearing ambrosia from the streams of ocean. And a huge eagle ever drawing nectar from a rock, kept bearing drink in his beak to all-wise Zeus. And when he had conquered Father Kronos, far-resounding Zeus made the (Eagle) immortal and caused him to dwell in the heavens. And he has likewise given honor to the timorous pigeons, who are messengers of summer and winter.

Ἤιδει (ἠείδειν) is a poetical form for ᾔδειν, the third person singular of the second pluperfect of the second perfect οἶδα.

μέλεσσι, from μέλος, properly a limb. μέλη καὶ μέρη is frequently used by Plato. κατὰ

μέλεα, limb by limb, is used by Herodotus and Plato.

ἀπ' Ὠκεανοῖο ῥοάων: the great outer sea or ocean as opposed to the Mediterranean; Homer's great stream encompassing the Earth's disc.

μητιόεντι and εὐρύοπα are frequently found in Homer.

## II.

Τῆς αὐτῆς.

Νύμφαι, ἁμαδρυάδες, ποταμοῦ κόραι, αἵ τάδε βένθη
Ἀμβρόσιαι ῥοδέοις πείρετε ποσσὶν ἀεί,
Χαίρετε, καὶ σώζοιτε Κλεώνυμον, ὅς τάδε καλὰ
Εἴσαθ' ὑπαὶ πιτύων νύμμι, θεαί, ξόανα.

Ye nymphs, ye hamadryades, ye maidens of the river, divine ones who ever tread these depths with your rosy feet, hail! and save Cleonymus, who, with you, O goddesses, erected under the pine trees these beautiful statues of the gods.

βένθη may be applied to the depths of either the sea or the forest.

ἵσατο is used like ἱδρύω, to build or dedicate temples, or set up statues of deities.

ξόανα, from ξέω, to scrape, or, in general, to work in wood or stone. ξόανον refers to any carved work, and so comes to mean a statue, especially of a god. The statue was doubtless a rude image, representing a time antecedent to any pronounced work in sculpture.

## III.

### Μοιροῦς τῆς Βυζαντίας ἀναθήματα τῇ Ἀφροδίτῃ.

Κεῖσαι δὴ χρυσέαν ὑπὸ παστάδα τὰν Ἀφροδίτας
Βότρυ, Διονύσου πληθόμενος σταγόνι.
Οὐδ' ἔτι τοι μήτηρ ἐρατὸν περὶ κλῆμα ῥαλοῦσα
Φύσει ὑπὲρ κρατὸς νεκτάρεον πέταλον.

Ergo aut aurato thalamo jam Cypridis almae,
uva, Bacchi plena liquore, jaces. Non circumfundens mater tibi grata flagella. Post folium
fariet nectareum capiti.

Votive Offering of Myro (Moero) the Byzantine, to Aphrodite.

Thou liest under the golden Colonnade of Aphrodite, Ograpeo, full of the liquor of Dionysus. Nor yet shall the mother, throwing about thee the lovely vine branch, bring forth the fragrant leaf about thy head.

The παστάς was a kind of porch in front of a house. It was later used like στόα, a colonnade or piazza; and also like θάλαμος, an inner room or chamber.

Of the life of Myro no more is known; of the poems which made her famous no others are extant. We may, however, rely upon the judgment of contemporary scholars in assigning to her a high position.

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# Chapter II.

## Boeotia.

## Corinna and Myrtis.

### Corinna.

The most important and fullest biographies of Corinna are given by Pausanias and Suidas:

Κορίννης δέ, ἣ μόνη δὴ ἐν Ταναγρᾳ ἄσματα ἐποίησε, ταύτης ἔστι μὲν μνῆμα ἐν περιφανεῖ τῆς πόλεως (Ταναγρας). ἔστι δὲ ἐν τῷ γυμνασίῳ γραφή, ταινίᾳ τὴν κεφαλὴν ἡ Κόρινα ἀναδουμένη τῆς νίκης εἵνεκα, ἣ Πίνδαρον ἄσματι ἐνίκησεν ἐν Θήβαις. φαίνεται δέ μοι νικῆσαι τῆς διαλέκτου τε εἵνεκα, ὅτι ἦδεν οὐ τῇ φωνῇ τῇ Δωρίδι, ὥσπερ ὁ Πίνδαρος, ἀλλὰ ὁποῖα συνήσειν ἔμελλον Αἰολεῖς· καὶ ὅτι ἦν γυναικῶν τότε ἥδε ἡ καλλίστη τὸ εἶδος, εἴ τις ἔτι εἰκόνι δεῖ τεκμαίρεσθαι. Pausanias in Boeoticis, Bk. IX, Ch. 22.

Of Corinna, who in Tanagra was the only one who wrote poetry, there is a memorial in full sight of the city. And there is in the gymnasium a painting of her, her head

bound with a wreath on account of the victory won over Pindar at Thebes. But it seems to me she won on account of the dialect, since she sang not in the Doric, as did Pindar, but in that which was more comprehensible to the Aeolians. If her Statue is to be taken as Evidence, She was the most beautiful in form of the women of her time.

Κόριννα, Ἀχελοδώρου καὶ Προκρατίας, Θηβαία, ἢ Ταναγραία, μαθήτρια Μύρτιδος· ἐπωνόμαστο δὲ Μυῖα· λυρική. ἐνίκησε δὲ πεντάκις, ὡς λόγος, Πίνδαρον. ἔγραψε βίβλια πέντε, καὶ ἐπιγράμματα, καὶ νόμους λυρικούς.

Suidas, Vol. II. p. 350.

Corinna, daughter of Achelodorus and Procratia of Thebes, or Tanagra, pupil of Myrtis. She was surnamed Myia. She was a lyric poet; and, as the report goes, gained the prize over Pindar five times. She wrote five books, both Epigrams and lyric nomes.

From these and several short epigrams we may recapitulate as follows:

Corinna, daughter of Achelodorus, was born at Tanagra. She flourished at about the time that Pindar was a young man, perhaps from 505-490 B.C. In a contest with Pindar she succeeded in carrying away the prize, having changed her mind, presumably, since the time when she blamed her teacher Myrtis for engaging in a contest with a man. As late as the time of Pausanias, her statue, decked with the victor's crown, might be seen in Tanagra.

Corinna's poems have been divided into five books. They were written in the Aeolic dialect. She wrote hymns to Artemis and Apollo, also several to Athene, which were especially prized; epigrams and lyric nomes. In one of her epigrams she boasts of singing nothing meaner than the glory of the heroes.

Some prize her so highly that, with

the Exception of Sappho, they owed place her alone of the nine lyric muses in the number of classic masters of lyric art. Tzetzes, a Byzantine writer of the Eleventh or twelfth century places Corinna among the ten lyric poets whom he designates as ὀνομαστοί.

Plutarch, de gloria Atheniensium, Vol. II, p. 347 ff. tells the following story of Corinna.

While Pindar was still a youth and was using his eloquence too boldly, Corinna told him that he was a stranger to the Muses in that he introduced no fables into his poetry, which was the office of a poet. Pindar giving his zealous attention to this advice wrote the poem beginning:

Ἰσμηνὸν ἢ χρυσηλάκατον Μελίαν,
ἢ Κάδμον ἢ Σπαρτῶν ἱερὸν γένος ἀνδρῶν,
ἢ τὸ πάνυ σθένος Ἡρακλέους ἦπταν.

When Pindar showed this to Corinna, she, smiling, told him that he must sow with the hand and not with the whole sack – τῇ χειρὶ

δεῖ ἔφη σπείρειν, ἀλλὰ μὴ ὅλῳ τῷ θυλάκῳ. For in that ode Pindar had indeed promiscuously scattered the seeds of every kind of fable.

Themistius, Orat. 27, p. 334, speaks of Boeotia as a place of ignorance, saying, "And I think they called a certain swine, Boeotia, sneering at the race on account of its lack of education. But at least Pindar and Corinna and Hesiod did not wallow in the ignorance of the swine."

Of the five books of poems which Corinna is supposed to have written, we possess only fourteen fragments. Most of these are so short that a translation gives no satisfaction. There are, however, varieties of reading, and peculiarities of form which deserve attention. The text as given by Hiller has been used, but Bergk's readings are also noted, except in cases of simple dialectic changes, as -ης for -ας, ου for υ, ει for η, and ου for ω. In each case Hiller uses the latter vowel or diphthong, Bergk, the former.

I.

καλὰ γεροῖ' ἀεισομένα
Ταναγρίδεσσι λευκοπέπλοις·
μέγα δ' ἐμὰ γέγαθε πόλις
λιγυροκωτίλαις ἐνόπαις.

..... to sing the beautiful old songs to the white-robed women of Tanagra. My city has rejoiced greatly in the clearly-resounding tones.

For καλά Bergk substitutes κλία.

Instead of γεροῖ' Bergk uses a more common form γέροντ'. ἐμά becomes ἐμῆς, agreeing with ἐνόπαις (ἐνόπης). ἐνόπαις is from ἐνοπή, used in the Iliad in various senses, the cry of birds, war cry, and cry in general. The recessive accent is very common.

II.

τὺ δέ, μάκαρ Κρονίδα, τὺ Ποτειδάωνος, ἄναξ Βοιωτέ

III.

νίκασ' ὁ μεγαλοσθένης
Ὠαρίων, χώραν τ' ἀφ' ἑῶς
πᾶσαν ὠνύμηνεν.

The mighty Dorian conquered the whole Country and named it from himself.

ἑοῦς, the more common form for ἑῶς, is the Boeotic genitive of the third personal pronoun, for ἕο, οὗ. ὠνύμηνεν is from ὀνομαίνω.

IV.

ἰώνει (δ') ἡρώων ἀρετὰς
Χἠρωάδων.

ἰώνει, or ἰώνει, is an Aeolic form equivalent to the Laconian and Tarentine ἐγώνη, which is a strengthened form of ἐγώ. The γ in ἐγώνη is a semivowel, pronounced like the German j. The final diphthong ει and the vowel η may have had the same sound. Bearing in mind these two facts, the words ἰώνει and ἐγώνη will be seen to be strikingly similar. Similar instances are: modern Greek κλέγω, 160 B.C. κλαίγω, Attic Greek κλαίω; Cyprian θέαγον, Ionic θεήιον; so also Tarentine ὄλιος and Attic ὅλιγος, and the Arcadian

Φιαλεία and Φιαλέες, the older forms of which are Φιγαλεία and Φιγαλέες.

V.

περὶ τεῶς

Ἑρμᾶς ποτ' Ἄρευα πυκτεύι.

τεῶς is explained as ἑῶς in III.

VI.

δώρατος ὥστ' ἐφ' ἵππω.

VII.

κάρ)τα μὲν βριμώμενοι.

VIII

πόλιν δ' ἔπραθ' ὁ μὲν προφανεῖς.

For ἔπραθ' ὁ μέν Bergk reads ἐπράθομεν.

IX.

γλυκὺ δέ τις ἀείδων,

or

γλουκοὺ δείτις ἀΐδων.

X.

πελέκεσσι δονεῖται

XI.

παῖδα Fὸν θέλωσα φίλαις
ἀγκάλαις ἑλέσθαι.

XII.

μέμφομαι δὲ
καὶ λιγυρὰν Μυρτίδ' ἰώνγα,
ὅτι βανὰ φῦσ' ἔβα
Πινδάροιο ποτ' ἔριν.

I blame the clear-voiced Myrtis that she, being a woman, engaged in a contest with Pindar. ἰώνγα is Boeotic for ἔγωγε.

XIII.

ἦ διανεκῶς εὕδεις; οὐ μὰν πάρος ἦσθα Κόριννα ...

XIV.

Θέσπια καλλιγένεθλε, φιλόξενε, μωσοφίλητε.

## Myrtis.

Myrtis was a native of Anthedon in Boeotia. Suidas, in the article on Corinna says that she was a pupil of Myrtis; and likewise in the article on Pindar that he, too, was her pupil. According to Plutarch she sang of the unhappy love of Ochna to Eunostus, a hero honored in Tanagra. Antipater, in an Epigram, calls her the "sweet-toned" and ranks her with "tenderly-speaking" Nossis. Tatian wrote Μυρτίδα ἐχαλκούργησε Βοιώτος, showing that a monument was erected to her memory.

Myrtis undoubtedly wrote, as did Corinna, in the Aeolic dialect; and as we have neither fragments nor more definite information concerning her, it is allowable to suppose that in general, in spirit and character she closely resembled Corinna.

The story of the love of Ochna for Eunostus which Myrtis is credited with telling is thus given by Plutarch, <u>In quæstionibus græcis</u>

Vol. II, page 300.

Who is Eunostus, the hero of Tanagra, and why is it wrong for women to enter his grove? Eunostus was the son of Eliene, son of Ephisus and Scias; his name was given him by the nymph Eunosta, by whom he was nourished, as they say. This Eunostus was honorable and just, as he was true and austere. They say that Ochna, his cousin, one of the daughters of Colonus was very much in love with him; when Eunostus had resented her approaches, and was about to go to her brothers to complain, she anticipated him and accused him of assaulting her. The brothers put Eunostus to death. Then Eliens seized the brothers and put them into chains. But Ochna, being greatly troubled in mind and wishing to free herself of her distress, and at the same time led by pity for her brothers, confessed the truth to Eliens and he in turn informed Colonus. Colonus passed judgment and the three brothers escaped,

but she threw herself from a precipice, as Myrtis, the poetess of Anthedon, has related.

But of this story, if Myrtis has related it, not a line, nor a word do we possess.

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# Chapter III.
## Italy.

### Nossis.

We pass now to a remote portion of the Hellenic world, Locri in Italy, birthplace of Nossis. Of the events of her life absolutely nothing is known. We are fortunate, however, in possessing twelve Epigrams of considerable beauty. In one of these, Nossis mentions Rhinthon; this seems to fix her time of active work at at 310 B.C.

The twelve Epigrams may be divided into three classes: 1. Those addressed to statues or paintings. 2. Those written in honor of the goddesses. 3. Those addressed to people of her own time. One of the best - the Εἰς Ἔρωτα - falls under no one of these classes. In some cases translations are added, to show the general character of the epigrams, although often the thought is so vague and uncertain as to admit of no satisfactory interpretation. The epigrams are simple, yet graceful and original.

I.

εἰς Ῥίνθωνα.

καὶ καπυρὸν γελάσας παραμείβεο, καὶ φίλον εἰπὼν
ῥῆμ' ἐπ' ἐμοί, Ῥίνθων εἰμ' ὁ Συρηκόσιος,
Μουσάων ὀλίγη τις ἀηδονίς· ἀλλὰ καλύκων
ἐκ τραγικῶν ἴδιον κισσὸν ἐδρεψάμεθα.

Anthologia Epigr. Graec. III. 6, 16.

II.

εἰς εἰκόνα γυναικός.

Θαυμαρέτας μορφὰν ὁ πίναξ ἔχει· εὖγε τὸ γαῦρον
τεῦξε, τὸ δ' ὡραῖον τῆς ἀγανοβλεφάρου·
σαίνοι κέν σ' ἐσιδοῦσα καὶ οἰκοφύλαξ σκυλάκαινα,
δέσποιναν μελάθρων οἰομένα ποθορῆν.

Anth. IV. 5, 6.

III.

εἰς Σαπφώ.

ὦ ξεῖν', εἰ τύγ' ἔπειτα ποτὶ καλλίχορον Μιτυλάναν,
τᾶν Σαπφοῦς χαρίτων ἄνθος ἐναυσόμενος,
εἰπεῖν, ὡς Μούσαισι φίλα, τήνατε Λόκριοσσα
τίκτεν ἴσαις, ὅτι θ' οἱ τοὔνομα Νοσσίς· ἴθι.

Bentley, de epistolis Phalaridis etc. p. 355

## IV.

### πρὸς Ἥραν.

Ἥρα τιμήεσσα, Λακείνιον ἢ τὸ θυῶδες
πολλάκις οὐρανόθεν νισσομένα καθορῇς,
δέξαι βύσσινον εἷμα, τό τοι μετὰ παιδὸς ἀγαυᾶς
Νοσσίδος ὕφανεν Θεύφιλις ἁ Κλεόχας.

Bentley, p. 359.

## V.

### εἰς Λοκρίους.

ἔντεα Βρέντιοι ἄνδρες ἀπ' αἰνομόρων βάλον ὤμων,
θεινόμενοι Λοκρῶν χερσὶν ὑπ' ὠκυμάχων·
ὧν ἀρετὰν ὑμνεῦντα, θεῶν ὑπ' ἀνάκτορα κεῖνται·
οὐδὲ ποθεῦντι κακῶν πάχεας, οὓς ἔλιπον.

Bentley, p. 356.

## VI.

### εἰς ἄγαλμα Μελίννης.

αὐτομέλιννα τέτυκται· ἰδ' ὡς ἀγανὸν τὸ πρόσωπον
ἁμὲ ποτοπλάξειν μειλιχίως δοκέει.
ὡς ἐτύμως θυγάτηρ τᾷ ματέρι πάντα ποτῴκει·
ἦ καλὸν ὄκκα πέλοι τέκνα γονεῦσιν ἴσα.

Bentley, p. 357.

VII.

εἰς κεκρύφαλον Σαμύθας.

χαίροισάν τοι ἔοικε κομᾶν ἀπὸ τὰν Ἀφροδίταν
ἄνθεμα κεκρύφαλον τόνδε λαβεῖν Σαμύθας·
Δαιδάλεός τε γάρ ἐστι καὶ ἁδύ τι νέκταρος ὄζει·
τοῦτο καὶ τήνα καλὸν Ἄδωνα χρίει.

Kusterus, Notae ad Suidam in Δαιδάλεον.

VIII.

εἰς ἔρωτα.

ἄδιον οὐδὲν ἔρωτος· ἃ δ' ὄλβια δεύτερα πάντα
ἔστιν, ἀπὸ στόματος δ' ἔπτυσα καὶ τὸ μέλι.
τοῦτο λέγει Νοσσίς, τίνα δ' ἃ Κύπρις οὐκ ἐφίλασεν,
οὐκ οἶδεν· κεῖνα δ' ἄνθεα, ποῖα ῥόδα.

Olearius, de post. Graecis, p. 42.

IX.

πρὸς Ἄρτεμιν.

Ἄρτεμι, Δᾶλον ἔχουσα καὶ Ὀρτυγίαν ἐρόεσσαν,
τόξα μὲν ἐς κόλπους ἀγν' ἀπόθου Χαρίτων.
λοῦσαι δ' Ἰνωπῷ καθαρὸν χρόα, βᾶθι δ' ἐς οἴκους,
λύσουσ' ὠδίνων Ἀλκέτιν ἐκ χαλεπῶν.

Olearius, p. 42.

X.

Εἰς εἰκόνα Σαβαιθίδος.

γνωτὰ καὶ τηνῶθε· Σαβαιθίδος, εἴδετε μὲν γάρ,
ἄδ' εἰκών, μορφᾷ καὶ μεγαλοφροσύνᾳ,
θάεο τὰν πινυτάν, τό τε μείλιχον αὐτόθι πήνης
ἕλπομ' ὁρᾶν, χαίροις πολλά, μάκαιρα γύναι.

Olearius, p. 43.

XI.

Εἰς χρυσοῦν ἄγαλμα Ἀφροδίτης ὅπερ ἀνέθηκε Πολύαρχις.

ἐλθοῖσαι ποτὶ ναὸν ἰδοίμεθα τᾶς Ἀφροδίτας
τὸ βρέτας, ὡς χρυσῷ δαιδολόεν τελέθει.
εἵστατο μὲν Πολύαρχις, ἐπαυρομένα μάλα πολλὰν
κτῆσιν ἀπ' οἰκείου σώματος ἀγλαΐας.

Olearius, p. 43.

XII.

Εἰς εἰκόνα Ἀφροδίτης

τὸν πίνακα ξανθᾶς Καλλόδρομος ἐς Ἀφροδίτας
οἶκον, γραψάμενος πάντ' ἀνέθηκεν ἴσα.
ὡς ἀγαθῶς ἔστακεν ἰδ' εὐχαρις ἁλίκον ἄνθει,
χαιρέτω, οὔ τινα γὰρ μέμψιν ἔχει βιοτᾶς.

II.

To the picture of a woman.

The picture has the form of Thaumarete. Well done! he has reproduced the pride and the beauty of the mild-eyed one. The young dog guarding the house, on seeing thee, would wag its tail, thinking that it saw the mistress of the house.

III.

To Sappho.

Good friend, if thou addressest thyself to Mitylene, with beautiful dancing places, to praise the charm of the graces of Sappho, say that a woman of Locri, dear to the muses, bears graces equal to that one, and that her name is Nossis. Go!

IV.

To Hera.

Honored Hera who often on going away last looked down from heaven upon fragrant Lacinium, accept this linen robe, which Theophilis, daughter of Cleocha wove for thee, together with the noble child Nossis.

VI.

To the image of Melinna.

It is the veritable Melinna. See how her kindly face seems to approach me gently. How truly the daughter resembles the mother in every respect. It is well indeed when parents have such children.

VIII.

To love.

Nothing is sweeter than love. All rich things are second to it: Even honey have I cast from my mouth. This says Nossis whom the Cyprian neither loved nor knew. But she (loved) the flowers, roses of every kind.

XII.

To the painting of Aphrodite.

Kallidromus has placed the picture of the golden-haired one in the temple of Aphrodite, having made all parts equal (to life). Behold how gently grace rests upon it, like a flower. Let it rejoice, for it has no reproach of life.

## Chapter IV.
## The Peloponnesus.
## Telesilla. Praxilla. Anyte.

### Telesilla.

Above the theatre of Aphrodite, says Pausanias, is a temple before which stands a column on which is a statue of Telesilla. At her feet lie volumes of poems. She is gazing at a helmet which she holds in her hand and is about to put upon her head. This Telesilla was famous among women for many reasons, and deserved especial honor for her poetry.

Telesilla was a native of Argos and was born of a noble family. She flourished about 510 B.C. When very young she consulted the oracle with regard to her health and received the answer that she should devote herself to the muses. She accordingly gave herself over to the study of songs and harmony, and was not only re-

stored to health, but in a short time, by her extraordinary energy, won for herself the admiration of her contemporaries.

Telesilla is best known for her defence of her native city against Cleomenes, King of the Lacedaemonians. For some time the Greeks had been troubled by Cleomenes. Many had been slain in battle; others took refuge in the grove of Argos, and were there slain although they had agreed upon terms of peace with their enemy; still others, when they saw themselves treacherously surrounded, set fire to the grove and perished in the flames. Cleomenes then led his forces against Argos itself, defended by women alone. Telesilla fired with patriotism, ordered all the servants and all those who, on account of youth or old age were unable to carry arms to go to the wall. She, herself, collecting whatever arms were left in the houses and those from the temples, armed all the able-bodied women and stationed them where she knew the enemy would advance.

As the Lacedaemonians came on, the Argive women showed no sign of terror, but appeared determined to fight. The Soldiers of Cleomenes bethought themselves that a victory over women would bring them little credit; while on the other hand, if they should be defeated, they would depart in great disgrace. Whether Cleomenes received some sign from heaven, or realized that no glory attended a victory over women, we may not say; at all events, he raised the siege and Argos was saved.

Of Telesilla's poems, which won for her a place among the Nine Muses, there is little left. They appear to have been hymns to the gods. The only fragment that we possess is thus given by Bergk and Hiller:

Ἄδ' Ἄρτεμις, ὦ κόραι,
φεύγοισα τὸν Ἄλφειόν,

hardly a complete thought and barely an indication of the general character of her work.

## Praxilla

According to Eusebius the time of Praxilla's highest success was about 445 B.C. Like Myrtis and Corinna she appears to have treated of mythological love tales. Ἡ ἐρωτικὴ σκολιά were especially famous. Παροίνια and διθύραμβοι are also mentioned by her, among the latter one entitled Ἀχιλλεύς. Upon another is based the following proverb cited by Eusebius:

ἡλιθιώτερος τοῦ Πραξίλλης Ἀδώνιδος.

Praxilla tells how Adonis, when asked by the inhabitants of the lower regions what was the most beautiful thing that he had left behind, answered, "The sun, the moon, cucumbers and apples." This speech then became proverbial, for it was considered foolish to speak of the sun and cucumbers in the same breath.

The five fragments of Praxilla's works are paroemia and dithrambs, as follows:

## Dithrambs:

I.

### Ἀχιλλεύς.

ἀλλὰ τεὸν οὔποτε θυμὸν ἔνι στήθεσσιν ἔπειθον.

II.

### Ἄδωνις.

κάλλιστον μὲν ἐγὼ λείπω φάος ἠελίοιο,
δεύτερον ἄστρα φαεινὰ σεληναίης τε πρόσωπον
ἠδὲ καὶ ὡραίους σικύους καὶ μῆλα καὶ ὄγχνας.

## Paroemia:

I.

Ἀδμήτου λόγον, ὦ ταῖρε, μαθὼν τοὺς ἀγαθοὺς φίλει·
τῶν δειλῶν δ' ἀπέχευ, γνοὺς ὅτι δειλῶν ὀλίγα χάρις.

II.

ὑπὸ παντὶ λίθῳ σκορπίον, ὦ ταῖρε, φυλάσσεο.

III.

ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα,
παρθένε τὰν κεφαλάν, τὰ δ' ἔνερθε νύμφα.

The first dithyramb is addressed to Achilles. "But never did I trust thy Courage in thy heart." What more there was, and what its connection with what we have are matters of conjecture.

The second ode is the one to which reference has already been made, and is entitled Adonis. "But the most beautiful thing which I have left is the light of the sun; second, the shining stars and the face of the moon; and then the seasonable cucumbers, and apples and pears".

Two of the paroemia are bits of advice, the second one proverbial in character.

"Having learned the counsel of Admetus, good friend, love the good; hold aloof from the cowardly, knowing that the favor of the cowardly is of little worth."

"Look out for a scorpion under every rock, my good friend."

The last Song is an Exclamation of admiration at the beauty of a maiden: "O thou, beautiful as thou look'st from the windows, a maiden as to thy head, but a nymph as to thy lower parts.

The text used is that of Bergk with which Hiller agrees, except that in the first Paroemium Hiller writes ἀπέχου instead of Bergk's ἀπέχευ. The two forms are identical, and the ἀπέχευ is often used for the more usual Attic form ἀπέχου.

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## Anyte.

Anyte flourished about the year 290 B.C. The people of Tegea honored her with a statue, the sculptors of which were Euthycrates and Cephisodotus. By Stephanos of Byzantium, Anyte is called μελποιός, and by Antipater is lauded as the Homer of women.

Pausanias relates the following story of Anyte:

The house of Asclepius was built by a man named Phalysius. This Asclepius was blind, or nearly so. The god in Epidaurus, appearing to her in a dream, sent Anyte to bear to Phalysius a sealed tablet in which there was writing. Anyte readily accepted the mission and sailing to Naupactus, bade Phalysius break the seal and read the writing. This was hardly possible on account of his blindness. Still, hoping that it was some advantageous message from Asclepius, he eagerly broke the seal and gazed at the tablet.

Immediately his Eyesight was miraculously restored. He gave to Anyte that which was mentioned in the tablet - two thousand staters.

This story is used by Rome as Evidence that Anyte was born in Epidaurus, but the fifteenth Epigram makes it appear that Tegea was her native place.

Of the works of Anyte there remain twenty-one Epigrams, all of such a fineness of thought and form that we can comprehend the high regard in which she was held by her Contemporaries and by Scholars of later times.

These Epigrams, together with a translation of those of greatest interest and worth, are here given:

I.

Εἰς Θεμιστοκλέα.

οὐχὶ Θεμιστοκλέους Μάγνης τάφος, ἀλλὰ κέχωσμαι,
Ἑλλήνων φθονερῆς σῆμα κακοτροπίης.

Anthologia, III, 5, 38.

## II.

### εἰς Ἀφροδίτην.

Κύπριδος, οὗτος ὁ χῶρος, ἐπεὶ φίλον ἔπλετο τήνᾳ
αἰὲν ἀπ' ἠπείρου λαμπρὸν ὁρᾶν πέλαγος,
ὄφρα φίλον ναύτῃσι τελῇ πλόον, ἀμφὶ δὲ πόντος
δειμαίνῃ, λαμπρὸν δερκόμενος ξόανον.

Anthologia I, 38, 6.

## III.

### εἰς ἄγαλμα Πανός.

ξεῖν' ὑπὸ τὰν πέτραν τετρυμένα γυῖ' ἀνάπαυσον·
ἁδύ τοι ἐν χλωροῖς πνεῦμα θροεῖ πετάλοις.
πίδακά τ', ἐκ παγᾶς ψυχρὸν πίε, δὴ γὰρ ὁδίταις
ἄμπαυμ' ἐν θερμῷ καύματι τοῦτο φίλον.

Anthologia IV, 12, 79.

## IV.

### εἰς Πᾶνα

τίπτε κατ' οἰόβατον, Πὰν ἀγρότα, δάσκιον ὕλαν
ἧμενος, ἁδυβόᾳ τῷδε κρέκεις δόνακι;
ὄφρα μοι ἐρσήεντα κατ' οὔρεα ταῦτα νέμοιντο
πόρτιες, ἡνικόμων δρεπτόμεναι σταχύων.

Anthologia IV, 12, 82.

V.

εἰς πηγήν.

φριξοκόμᾳ τόδε Πανί, καὶ αὐλιάσιν θέτο Νύμφαις
δῶρον ὑπὸ σκοπιᾶς Θεύδοτος οἰονόμος·
οὕνεχ' ὑπ' ἀγαλέου θέρεος μέγα κεκμηῶτα
παῦσαν, ὀρέξασαι χερσὶ μελιχρὸν ὕδωρ.

Anthologia IV. 26, 4.

VI.

εἰς Ἑρμῆν.

Ἑρμᾶς τᾷ δ' ἔστακα παρ' ὄρχαται ἠνεμόεντα
ἐν τριόδοις, πολιᾶς ἐγγύθεν αἰόνος,
ἀνδράσι κεκμηῶσιν ἔχων ἄμπαυσιν ὁδοῖο·
ψυχρὸν δ' εὔκρατι κράνᾳ ὑποϊάχει.

Anthologia IV. 12, 113.

VII.

εἰς Ἀμύντορα.

Λύδιον οὔδας ἔχει τόδ' Ἀμύντορα παῖδα Φιλίππου
πολλὰ σιδηρείης χερσὶ θιγόντα μάχης.
οὐδέ μιν ἀλγινόεσσα νόσος δόμον ἤγαγε νυκτός,
ἀλλ' ὅλετ' ἀμφ' ἑτάρων σχὼν κυκλόεσσαν ἴτυν.

Anthologia III. 5, 37.

VIII.

Εἰς τράγον.

ἠνία δή τοι παῖδες ἔνι τράγε φοινικόεντα
θέντες, καὶ λασίῳ φιμὰ περὶ στόματι,
ἵππια παιδεύουσι θεοῦ περὶ ναὸν ἄεθλα,
ὄφρ' αὐτοὺς φορέῃς ἥπια τερπομένους.

Anthologia I. 33, 28.

IX.

Εἰς τάφον Μενεδαίου.

μνῆμα τόδε φθιμένου Μενεδαίου εἵσατο Δάμις,
ἵππῳ ἐπεὶ στέρνον τοῦδε δαφοινὸς Ἄρης
τύψε· μέλαν δὲ οἱ αἷμα ταλαυρίνου διὰ χρωτὸς
ζέσσ', ἐπὶ δ' ἀργαλέαν βῶλον ἔδυσε φόνῳ.

Anthologia III, 5, 53.

X.

Εἰς Ἀντιβίην.

παρθένον Ἀντιβίην κατοδύρομαι, ἧς ἔπι πολλοὶ
νυμφίοι ἑέμενοι, πατρὸς ἵκοντο δόμον.
Κάλλευς καὶ πινυτῆτος ἀγακλέος· ἀλλ' ἐπὶ πάντων
ἐλπίδας οὐλομένη μοῖρ' ἐκύλισσε πρόσω.

Anthologia III, 23, 26.

XI.

## εἰς Ἐρατώ.

λοίσθια δὴ τάδε πατρὶ φίλῳ περὶ χεῖρε βαλοῦσα
εἶπ' Ἐρατώ, χλωροῖς δάκρυσι λειβομένα,
ὦ πάτερ οὔτοι ἔτ' εἰμί, μέλας δ' ἐμὸν ὄμμα καλύπτει
ἤδη ἀποφθιμένης κνάνεος θάνατος.

Anthologia III. 32, 11.

XII.

## εἰς Φιλαινίδα.

πολλάκι τῶδ' ὀλοφυδνὰ κόρας ἐπὶ σάματι κλεινὰ
μάτηρ ὠκύμορον παῖδ' ἐβόησε, φίλαν
ψυχὰν ἀγκαλέουσα Φιλαινίδος, ἃ πρὸ γαμοῖο
χλωρὸν ὑπὲρ ποταμοῦ χεῦμ' Ἀχέροντος ἔβα.

Anthologia III, 32, 12.

XIII.

## εἰς ἀλέκτορα.

οὐκέτι μ' ὡς τὸ πάρος πυκιναῖς πτερύγεσσιν ἐρέσσων
ὄρσεις, ἐξ εὐνῆς ὄρθριος ἐγρόμενος.
ἦ γάρ σ' ὑπνώοντα σίνις λαθρηδὸν ἐπελθὼν
ἔκτεινεν, λαιμῷ ῥίμφα καθεὶς ὄνυχα.

Anthologia III, 24, 11.

XIV.

εἰς ἀκρίδα.

οὐκέτι λίγειά σε κατ' ἀφνεὸν Ἄκιδος οἶκον,
ἀκρί, μελιζομέναν ὄψεται ἠέλιος.
ἤδη γὰρ λειμῶνας ἐπὶ Κλυμένου πεπότησαι,
καὶ δροσερὰ χρυσέας ἄνθεα Περσεφόνας.

Anthologia III. 24. 12.

XV.

εἰς λέβητα.

βουχανδὴς ὁ λέβης, ὃ δὲ θεὶς Ἐριάσπιδος υἱός,
Κλεύβοτος, ἁ πάτρα δ' εὐρύχορος Τέγεα.
τ' Ἀθάνᾳ δὲ τὸ δῶρον Ἀριστοτέλης δ' ἐποίησε
Κλειτόριος, γενέτᾳ τ' αὐτὸ λαχὼν ὄνομα.

Olearius, Diss. de Poet. Gr. page 8.

XVI.

εἰς δελφῖνα.

οὐκέτι δὴ πλωτοῖσιν ἀγαλλόμενος πελάγεσσιν
αὐχέν' ἀναῤῥίψω βυσσόθεν ὀρνύμενος.
οὐδὲ περὶ σκαλμοῖσι νεὼς περικαλλέα χείλη
ποιφύξω, τ' ἀμᾷ τερπόμενος προτομᾷ.

Kusterus in notis ad Suidam in ποιφύσσω.

XVII.

εἰς ἀνάθημα τοῦ Ἐχεκρατίδου.

ἔσταθι τῇδε κρανείᾳ βροτοκτόνε μηδ' ἔτι λυγρὸν
χάλκεον ἀμφ' ὄνυχα στάζε φόνον δαίων.
ἀλλ' ἀνὰ μαρμάρεον δόμον εἱμένα αἰπὺν Ἀθηνᾶς,
ἄγγελ' ἠνορέαν Κρητὸς Ἐχεκρατίδα.

Olearius, p. 9.

XVIII.

εἰς τὰς γ' παρθένους Μιλησίας, τὰς ὑπὸ Γαλατῶν βιασθείσας.

οἰχόμεθ', ὦ Μίλητε, φίλη πατρί, τὰν ἀθεμίστων
τὰν ἀνόμαν Γαλατᾶν ὕβριν ἀναινόμεναι.
παρθενικαὶ τρισσαὶ πολιάτιδες, ὧν ὁ βίαιος
Κελτῶν εἰς ταύτην μοῖραν ἔτρεψεν Ἄρης.

Olearius, p. 10.

XIX.

εἰς Πρόαρχον ὑπὲρ τῆς πατρίδος μαχόμενον καὶ πεσόντα.

ἦβᾳ μὲν σύ, Πρόαρχε, πεσὼν παίδων τάγε ματρὸς
στήθεα ἐν δνοφερῷ πένθει ἔθου φθίμενος.
ἀλλὰ καλόν τοι ὕπερθεν ἔπος τόδε πέτρος ἀείδει,
ὡς ἔθανες πρὸ φίλας μαρνάμενος πατρίδος.

Olearius, p. 10.

XX.

Εἰς τράγον χαλκοῦν.

Θάσο τὸν Βρομίου κεραὸν τράγον, ὡς ἀγερώχως
ὄμμα κατὰ λαστίαν γαῦρον ἔχει γενύων,
κυδιόωντ' ὅτι οἱ θάμ' ἐν οὔρεσιν ἀμφί περ εἶδε
βόστρυχον εἰς ῥοδέαν Ναὶς ἔδεκτο χέρα.

Oleatius, p. 11.

XXI.

Εἰς Λοκρίδα.

ὤλεο δήποτε, καὶ πολύῤῥιζον παρὰ θάμνον,
Λόκρι φιλοφθόγγων ὠκυτάτη σκυλάκων,
τοῖον ἐλαφρίζοντι τεῷ ἐγκάθετο κώλῳ,
ἰὸν ἀμείλικτον ποικιλόδειρος ἔχις.

Several translations follow. It will be seen that the Epigrams resemble in many ways those of Nossis.

III.

To the Statue of Pan.

Rest your weary limbs under this rock, good sir; a sweet breath among the green leaves calls to thee. Drink a cool draught from the spring. I,

a wayfarer, rest thus pleasantly from the intense heat.

IV.

To Pan.

Why, pray, O rural Pan, seated in the lonesome shady wood, dost thou play upon the sweet-sounding shepherd's pipe, while my Calves graze upon these dewy mountains, plucking the silky Ears of Corn?

VII.

To Amyntor.

This land of Lydia holds Amyntor, Son of Philip, his hands often engaged in the stubborn battle. Nor did grievous disease lead this man homeward by night, but, with his Circular Shield he perished among his Companions.

IX.

To the tomb of Menedaios.

Davis saw this memorial of the Slain Menedaios, when Bloody Ares smote the breast of his Horse. And the Black Blood seethed through his Shield of tough Bull's hide and drenched the Sad Earth with gore.

X.

To Antibie.

Bitterly do I bewail the maiden Antibie, for whom many suitors came streaming to the house of her father. And Kallens was renowned for his wisdom. But destroying fate has, in advance, dashed aside the hopes of all.

XI.

To Erato.

O Erato, throwing thine arms about the dear father, say these last things bathed in bursting tears: O father, no more am I with thee, but black, dark death now takes away the sight from me as I waste away.

XII.

To Philaenis.

As the lamenting crew upon the grave, so, frequently, the illustrious mother has called for her early-dying child, crying for the dear girl of Philaenis, who, before her marriage, passed over the dark stream of the river Acheron.

## XVI.

### To a dolphin.

No longer, rejoicing with the water birds of the sea, shall I throw up my neck, rising from the very depths. Nor shall I blow out any beautiful lips about the holes of the ship, rejoicing in any beautiful form.

## XIX.

### To Perarchus, fighting and dying in behalf of his Country.

Having fallen in thy youth and perished, O Perarchus, thou hast placed in dark sorrow the heart of the mother of thy children. But the State above thee shall sing this noble word, how that thou didst die struggling for thy Country.

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## Chapter V.
## The Island of Lesbos.

### Sappho.

Most familiar to students of all times are the life and poems of Sappho. Students and Sappho are alike fortunate in the preservation of the records which tell of her life and work: students, because her life contains much of interest, and her works much of value; Sappho, because the reputation that she has enjoyed could not have existed without this knowledge. Others of the time may have been as great - we cannot say - but we regard Sappho as the Excellent one because we have come to know her better than any other.

The most complete account of the life of Sappho is given by Suidas. It is simply an enumeration of facts and neither the Greek nor an English translation can claim any literary merit. From him we learn that Sappho was

the daughter of Simon, or, as some say, of Eumonimus, others, of Erigyas, others, of Semus, others, of Camon, others, of Clarchus, others, of Scamandronymus; and of Cleis, and was a lyric poet of Eresus. She was born in the forty-second Olympiad, as were also Alcaeus, Stesichorus and Pittacus. She had three brothers, Larichus, Charaxus and Eurygius. She was married to a man named Cercylas, who was very rich. And she had a daughter who was named Cleis. She had also three dear companions, Atthis, Telesippa and Megara, against whom there was a charge of evil friendship. Her pupils were Anagora of Miletus, Gongyla of Colophon, and Eunice of Salamis. Sappho wrote nine books of lyric songs. She also invented the plectrum. She wrote also Epigrams, Elegies, iambics and monodies.

Of the seven names mentioned as the father of Sappho, Aelian and Herodotus claim that the last-mentioned is the correct one. Of the brothers, Larichus is men-

tioned also by Athenaeus, who says, "The beautiful Sappho praises her brother as wine-pourer in the Prytaneum at Mitylene." This office of wine-pourer was assumed by beautiful and distinguished youths, and those who were of noble birth. This one fact seems to show that Sappho was from one of the families of Lesbian nobles.

Charaxus is mentioned by Herodotus. Herodotus has been writing of three pyramids, one of which has been falsely ascribed to Rhodopis — falsely, because Rhodopis lived much later; she was a slave of the Samian Jadmon. Then the writer continues, "Rhodopis returned to Egypt with Xanthes, the Samian, attending her; upon reaching Egypt she was released from her husband, for a large sum of money, by Charaxus, a man of Mitylene, son of Scamandronymus and brother of Sappho.

The other brother is known only by the Suidas article.

The birthplace of Sappho is undoubt-

Edly Eresus, although Mitylene is also frequently mentioned in speaking of her home. It is a fact that at her time, Mitylene was growing in importance; besides this, Eresus was more or less dependent upon Mitylene, and it is easy to see how the more important place might often be mentioned in place of the less known Lesbian city. Then, too, it is quite possible that Sappho may at an early age have changed her home from Eresus to Mitylene.

Suidas places the date of Sappho's birth at about the forty-second Olympiad, or as he says, in the time of Alcaeus, Stesichorus, and Pittacus. The forty-second Olympiad began with the year 612 B.C. According to Herodotus Sappho must have lived during a part of the reign of Amasis, 570-526 B.C. Suidas and Eusebius agree that Stesichorus died in 554 B.C. Prof. v. Christ places his life between the years 640 and 555 B.C. Other dates given for Stesichorus are from 632 to 552 B.C. The exact dates of Alcaeus are not known, but no one

doubts that he was a contemporary of Sappho. The dates of Puttacus are probably 652 and 569. We may accept, then, the statement of Suidas, and shall find that it is not disputed by other authorities.

Sappho was married to a wealthy citizen of Andros, named Cercylas. From this union came a daughter Cleis, of whom Sappho speaks in one of her odes: "I have a beautiful child whose form is like the golden flowers, the beloved Cleis, whom I would not give in exchange for all Lydia."

To her home in Eressus or Mitylene, Sappho gathered together a number of young women to instruct them in music and poetry. With these young friends she composed her music and sang her songs; and loved them with all the enthusiasm of her ardent nature. Indeed, with such fire and earnestness has Sappho written of her friends Atthis, Telesippa and Megara that she has been accused by some of unworthy motives in inviting her friends to

her home. The Attic comedians of the fourth and fifth centuries have read in these odes indications of the basest sensuality. Amphis, Antiphanes, Timocles, Diphilus, Epicrates and Ephippus wrote Comedies Entitled "Sappho"; Plato and Antiphanes each wrote a "Phaon", and Menander, the "Leucadia". Diphilus, with no regard for chronology, presented Hipponax and Archilochus as Sappho's favorites; others added Anacreon, although he too lived much later. Opposed to the sentiments of these men is the word of Lucian, who has placed Sappho by the side of Theano and Diotima as forming a complete picture of perfect womanhood. He, too, presents to us Sappho, Telesilla, and Theano as the ornaments of their sex.

The poet herself gives Evidence of her regard for virtue when she Commends her brother Larichus, who is Engaged in the praiseworthy office of pouring wine for the Lesbians in the Prytaneum, while she blames Charaxus for trying the lawful wife of another man.

Ulrici in his Geschichte der hellenischen Dichtkunst says, "In ancient times, generally speaking, the love of the sexes did not lay claim to the 'inwardness' and spiritual purity which characterized it in Christian times, but breathed forth freely the whole ardor of a fine Sensuality. And this passion, no doubt, filled Sappho's Aedic Spirit, and her poems of love, in which many verses seem to wound the delicacy of the feminine nature of our times, and yet at Sappho's time may have given no offence whatever."

The story of Sappho's love for Phaon and her leap from the Leucadian cliff is perhaps a fable from the same sources as the low imputations of an immoral life in her home at Eressos. Phaon was decked by Aphrodite herself with the highest charms, and had bound all the Lesbian maidens with the chains of love. As the story goes, he had also won Sappho's heart and after enjoying her love for a time, he forsook her and fled to Sicily.

Whereupon she, in despair, threw herself from the Leucadian cliff into the sea.

It has already been said that Sappho and Alcaeus were contemporaries. It is also known that they were intimate friends. In the remarkable collection of vases in the Alte Pinakothek at München is one upon which is represented Alcaeus playing upon the lyre and singing to its accompaniment. He stands with bowed head before Sappho, who, likewise holding an instrument, looks upon him with some sternness or dignity. The explanation of this scene is found in Alcaeus's ode:

θέλω τι ϝειπῆν, ἀλλά με κωλύει αἰδώς,

I would say something, but modesty restrains me.

Sappho's answer is found in the following ode:

αἰ δ' ἦχες ἐσλῶν ἵμερον ἢ καλῶν,
καὶ μή τι ϝειπῆν γλῶσσ' ἐκύκα κακόν,
αἰδώς κέ σ' οὐ κ(ατ)ἦχεν ὄππατ',
ἀλλ' ἔλεγες περὶ τῶ δικαίω.

If thou had'st a longing for things good and noble, and thy tongue did not conceive something Evil to

say, Shame would not hold thine Eyes but thou wouldst have spoken out thine "honest thought".

Scholars of all times agree in assigning to Sappho a high place as a poet. Strabo says of her, "Sappho appears to us as a wonder, and we are unable to mention a woman who has even in the slightest degree approached her poetical work." As Solon heard his nephew recite one of Sappho's odes, he Expressed the wish that he might not die without having learned it. Antipater of Sidon calls her the sister of the Muses. Prof. v. Christ says, "In variety and nicety of rhythm she surpasses her rival Alcaeus; for her is the Sapphic strophe named, which, with its soft, dying tones, corresponds to the nature of the lovely woman."

Sappho is credited with writing nine books of lyric poems, besides monodies, epigrams, elegies and iambi. Many of the one hundred five songs given in the Edition of Hiller are fragmentary. Many, however,

are of great interest and beauty. The numbers prefixed to the following selections refer to the Edition of Hiller.

I.

Ποικιλόθρον', ἀθάνατ' Ἀφρόδιτα,
παῖ Δίος, δολόπλοκε λισσομαί σε,
μή μ' ἄσαισι μήτ' ὀνίαισι δάμνα,
πότνια θῦμον.
ἀλλὰ τυίδ' ἔλθ', αἴ ποτα κἀτέρωτα
τᾶς ἔμας αὔδως ἀΐοισα πήλυι
ἔκλυες, πάτρος δὲ δόμον λίποισα,
χρύσιον ἦλθες
ἄρμ' ὑπασδεύξαισα· κάλοι δέ σ' ἆγον
ὤκεες στρουθοι περὶ γᾶς μελαίνας
πύκνα δινεῦντες πτέρ' ἀπ' ὠράνω αἴθε-
ρος διὰ μέσσω.
αἶψα δ' ἐξίκοντο· τὺ δ', ὦ μάκαιρα,
μειδιάσαισ' ἀθανάτῳ προσώπῳ,
ἤρε', ὄττι δηῦτε πέπονθα κὄττι
δηῦτε κάλημι,
κὄττ' ἔμῳ μάλιστα θέλω γένεσθαι
μαινόλᾳ θύμῳ· τίνα δηῦτε Πείθω

μαῖς ἄγην ἐς τὰν φιλότατα, τίς σ', ὦ
Ψάπφ', ἀδικήει;
καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
αἰ δὲ δῶρα μὴ δέκετ', ἄλλα δώσει,
αἰ δὲ μὴ φίλει, ταχέως φιλήσει
κωὐκ ἐθέλοισα.
ἔλθε μοι καὶ νῦν, χαλεπᾶν δὲ λῦσον
ἐκ μεριμνᾶν, ὄσσα δέ μοι τέλεσσαι
θῦμος ἰμέρρει, τέλεσσαι· σὺ δ' αὔτα
σύμμαχος ἔσσο.

Immortal Aphrodite, child of Zeus, thou of the skilfully-wrought throne, weaving wiles, I beseech thee lest that one may oppress my heart by distress or grief, O noble one. But come hither, if ever at any other time thou didst attend to my call, hearing it at a distance, and leaving the home of the father, thou camest, yoking the golden chariot. And the beautiful swift sparrows drew thee about the black land, whirling about their thick-feathered wings from heaven through the midst of the air. And they came quickly. And thou, O blessed one, smiling with thine immortal countenance dost ask why I have suffered again, and why I

have again called, and what I especially wish to become in my frenzied mind. Whom again dost thou wish Peitho to lead to thy love, who has wronged thee, O Sappho? And (I will come) for if she flee thee, she shall soon pursue, and if she receive not gifts, yet she shall give, and if she love not, she shall speedily love even though against her will. So come to me now and free me from these distressing cares, and accomplish those things which my mind longs to accomplish. Be thou my helper.

III.

Ἀστέρες μὲν ἀμφὶ καλὰν σελάνναν
ἂψ ἀπυκρύπτοισι φαεννὸν εἶδος,
ὅππότα πλήθοισα μάλιστα λάμπῃ
γᾶν (ἐπὶ παῖσαν)
ἀργυρέα.

The stars about the beautiful moon obscure her brilliant beauty whenever especially filled with light, the silver one beams upon all the land.

IV.

ἀμφὶ δ' ὕδωρ
(ὐψόθεν) ψυχρὸν κελάδει δι' ὕσδων
μαλίνων, αἰθυσσομένων δὲ φύλλων
κῶμα καταρρεῖ.

The cool water trickles from above, about the branches of the appletrees, and, the leaves rustling, sound sleep flows down.

V.

Ἔλθέ, Κύπρι,
χρυσίαισιν ἐν κυλίκεσσιν ἄβρως
συμμεμιγμένον θαλίαισι νέκταρ
οἰνοχοεῦσα.

Come, O Cypris, pouring the nectar, joined with feasting, in(to) the graceful golden cups.

XXII.

σκιδναμένας ἓν στήθεσιν ὀργᾶς
μαψυλάκαν γλῶσσαν πεφυλάχθαι.

The oft-repeated precept, that, when anger fills the heart, the babbling tongue should be kept under guard.

LXXXV.

XXXII.

ὁ μὲν γὰρ κάλος ὄσσον ἰδῆν πέλεται (μόνον)
ὁ δὲ κάγαθὸς αὐτίκα καὶ κάλος ἔσσεται.

Beauty is for the eye alone: the good is of itself beautiful.

LXXIII.

ἀλλά τις οὐκ ἐμμὶ παλιγκότων
ὀργᾶν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω .....

Sappho declares that she is not one of those who cherish a grudge, but that she has the soul of a child.

LXXIX.

ὁ πλοῦτος ἄνεν (τᾶς) ἀρετᾶς οὐκ ἀσινὴς πάροικος.

Wealth without virtue is not a safe neighbor.

The three following songs are considered by Welcker to be Volkslieder:

CIII.

"παρθενία, παρθενία, ποῖ με λιποῖσ' οἴχη;"

"οὐκέτι εἴξω, (οὐκέτι εἴξω) πρός σ', οὐκέτι εἴξω."

LXXXVIII.

Γλυκεῖα μᾶτερ, οὔτοι δύναμαι κρέκην τὸν ἱστόν,
πόθῳ δαμεῖσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

Compared with this is the German:

"Dos sollt a Maedle spreinne,
Dos Radle wollt nit gien."

L.

Δέδυκε μὲν ἀ σελάννα
καὶ Πληίαδες, μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὤρα,
ἔγὼ δὲ μόνα καθεύδω.

Similar to this is an old Scotch ballad:

"Yestreen i made my bed fu' brade,
The night i 'ill make it narrow;
For a' the livelong winter's night,
I'll lie twin'd of my marrow."

Sappho's finest ode is the one beginning φαίνεταί μοι κῆνος ἴσος θεοῖσιν. It has been translated by Catullus, and Catullus's Latin has been turned into German verse by Theodor Heyse. "That love-ode which Longinus called 'not one pas-

sion, but a Congress of passions', and which a Greek physician copied into his book of diagnoses as a Compendium of all the symptoms of corroding Emotion, appears but languid in its Latin dress of 'Ille mi par'." *

The fourth stanza of Catullus is original, that is, there is nothing in the Greek of Sappho of which it is a translation.

Heyse seems to have had the Greek before him as he translated, for he presents the fourth stanza of Sappho's ode as well as that of Catullus.

The translations of Catullus and Heyse are here given, together with a translation into English, which makes no pretension to adequateness. Catullus failed to reproduce the spirit of the Greek; so must every one fail who attempts it.

The text is that of Hiller, who, unlike Bergk, places the accents as they would appear in Attic Greek.

* J. A. Symonds, Studies of the Greek Poets.

II.

Φαίνεταί μοι κῆνος ἴσος θεοῖσιν
ἔμμεν ὠνήρ, ὄστις ἐναντίος τοι
ἰζάνει καὶ πλασίον ἀδὺ φωνεύ-
σας ὑπακούει
καὶ γελαίσας ἰμερόεν, τό μοι μὰν
καρδίαν ἐν στήθεσιν ἐπτόασεν·
ὠς γὰρ (ἐ)σίδω βροχέως (σε), φωνᾶς
οὐδὲν ἔτ' εἴκει·
ἀλλὰ κὰμ μὲν γλῶσσα Fέαγε, λεπτὸν δ'
αὐτίκα χρῶ πῦρ ὐπαδεδρόμηκεν,
ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-
βεισι δ' ἀκουαί.
ἀ δέ μ' ἰδρὼς κακχέεται, τρόμος δὲ
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
ἐμμί, τεθνάκην δ' ὀλίγω 'πιδεύ(ης)
φαίνομαι ἀλλά.

LXXXIX.

Like the immortal gods appears to me that one who sits opposite thee, and near thee listens to thee, speaking sweetly and laughing with delight. This causes my heart to flutter in my breast. Forthwith when I look upon thee, no sound longer escapes me. My tongue is silenced; a gentle flame courses through my body; yet I see nothing with my eyes, but sounds and whizzing noises rush upon me. Sweat flows down my body, trembling seizes me wholly, and I am paler than the withered grass. I seem barely to have escaped death.

## Catullus, Ode LI.

Ille mi par esse deo videtur,
Ille, si fas est, superare divos,
Qui sedens adversus identidem te
Spectat et audit.

Dulce ridentem, misero quod omnis
Eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi

× × × × × × × × × × ×

Lingua sed torpet, tenuis sub artus
Flamma demanat, sonitu suopte
Tintinnant aures gemina, teguntur
Lumina nocte.

Otium, Catulle, tibi molestumst:
Otio exultas nimiumque gestis
Otium et reges prius et beatas
Perdidit urbes.

German translation by Theodor Heyse.

Selig wie ein himmlischer Gott erscheint mir,
Wär's erlaubt, noch über den Göttern selig,
Wer vor dir hinsitzend dich immer, immer
Schauet und anhört.

Schaut dich an süsslächelnde, was um alle
Sinne bringt mich Armen, ja wenn ein Blick nur
Dir begegnet, Lesbia, gleich der Athem
Stockt in der Kehle.

Klebt die Zung' am Gaumen, ein flüssig Feuer
Unterläuft mein schwankes Gebein, im Ohre
Dröhnend braust's wie Donner, und Mitternacht stürzt
Ueber die Augen.

Rieselt abwärts fröstelnde Schweiss, mich schauert,
Zittern fasst mich an wie ein falbes Herbstgras,
Welkt das Antlitz, — ach und der Liebe werd' ich
Lebende Leiche.

Müssigang, Catullus, bekommt die Übel,
Müssigang lässet über Gebühr dich schwärmen
Müssigang hat Könige schon gestürzt und
Blühende Städte.

The best texts of Sappho are, perhaps, those of Bergk and Hiller. These two Editors differ widely, however, as to place of accent, as reference to the following table of comparison will show. Several actual differences of reading will also be found. The first and second odes have been Examined:

I.

| Hiller. | Bergk. |
|---|---|
| 3. μηδ' | μητ' |
| 4. θυμόν | θῦμον |
| 6. ἐμᾶς αὔδως | ἔμας αὔδως |
| 7. Πατρὸς ---- λιποῖσα | πάτρος ---- λίποισα |
| 9. καλοί | κάλοι |
| 10. ὠκέες | ὤκεες |
| 11. πυκνά | πύκνα |
| 11. ὠρανῶ | ὠράνω |
| 11. αἰθέρος | αἴθερος |
| 13. σύ | τύ |
| 17. κὤττι ἐμῷ | κώττι μοι |
| 17. γενέσθαι | γένεσθαι |
| 18. θυμῷ | θύμῳ |
| 18. cτίνα | τίνα |
| 18. Πειθώ | Πείθω |
| 24. ἐθέλοι(σαν) | ἐθέλοισα |
| 25. ἔλθε | ἔλθε |
| 26. ὅσσα | ὅσσα |
| 26. τελέσσαι | τέλεσσαι |
| 27. θυμός | θῦμος |
| 27. αὐτά | αὔτα |

II.

| Hiller. | Bergk. |
|---|---|
| 1. θεοῖσιν | θέοισιν |
| 2. ὠνήρ | ὤνηρ |
| 2. ὄστις | ὅστις |
| 3. ἐξάνει | ἔξανει |
| 3. ἆδύ | ἄδυ |
| 7. (ἐ)σφίδω | ἔϝιδον |
| 8. εἴκει | ἔϊκει |
| 9. ἔαγε | ἄαγε |
| 9. λεπτόν | λέπτον |
| 10. αὐτίκα | αὔτικα |
| 10. χρῶ | χρῷ |
| 10. ὑπαδεδρόμηκεν | ὑπαδεδρόμακεν |
| 11. ὄρημα | ὄρημα |
| 12. ἀκοναί | ἄκοναι |
| 13. μ' ἴδρως | μίδρως |
| 15. ἔμμι | ἔμμι |
| 16. ἀλλά | (ἄλλα) |

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